

INSCOM

GRILL FLAME

PROJECT

SESSION REPORT

CLASSIFIED BY: Director, DIA
REVIEW ON: 31May 99
EXTENDED BY: Director, DIA
REASON: 2-301-C (3) (6)

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SUMMARY ANALYSIS

REMOTE VIEWING (RV) SESSION XXXV

1. (S) This report provides documentation of a remote viewing session conducted for the purpose of orienting a remote viewer to an applied remote viewing protocol.
2. (S) The remote viewer's target images in this session provide for low to moderate target correlation. Prior to the session the viewer requested that the facilitator remain silent throughout the session and only be reminded of elapsed time at five minute intervals. The viewer appeared to be relaxed during the session, but he noted that the images he was receiving were not as clear as he would like to see them. The viewer not only received images, but he also had other sensory sensations. He appeared to feel movement and had the ability to describe the surface of an object by the sense of touch or feel. After the session, the viewer's confidence of success was not as great as he would have liked it to be.
3. (S) The protocol used for this session was modified from that which will be used in later training. The protocol to be used in later training is detailed in the document, Standard Remote-Viewing Protocol (Local Targets) by Harold E. Puthoff and Russell Targ, November 1978. This session's protocol was modified in that a randomly generated, preselected target was not used due to the unavailability of the target pool. In lieu of a randomly generated, pre-selected target the "outbounder" or "beacon" simply chose a site which, in his opinion, was unique and identifiable.
4. (S) Following is a transcript of the viewer's impressions during the remote viewing session. At TAB A are drawings made by the viewer reference his impressions of the target site. At TAB B are photographs of the target site. At TAB C is a post-session interview.

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TRANSCRIPT

REMOTE VIEWING (RV) SESSION XXXV

TIME #7.5: This will be a remote viewing session. (Edited for security.)

PAUSE

#11: (Edited for security.) #6.5 and #7.5 are at the target location. And if you would, go out to that location and view the area with them.

PAUSE

+01.5 #29: The first object seems to be light with a dark front face. . . and a light side. And, it is obscured. . by a diagonal. Possibilities are railing. Or the top rail of a chain link fence. As drawn at Number 1.

PAUSE

On to Number 2, I seem to be going around the object clockwise. This seems to be down. . . three to four feet. . . and perhaps the railing ends there. And then looking at an object which could be one to two stores high.

PAUSE

+05 #11: We've been (not audible) for five minutes.

PAUSE

+06 #29: Small trees, Tree shape. . . sitting in a box . . . shape. It feels individual; it does not feel that there is a whole bunch of them. As if. . . Its not part of a natural landscape but an individual tree in a planter.

PAUSE

+08 #29: Images are not as crisp and defined as I've had in the past. Okay, I got the sensation of moving under a roof or a ceiling and moving forward. . . How do you draw motion?

PAUSE (DRAWING)

#29: The first was . . . like that. And the
second. . was like. . .
It isn't working.

PAUSE

+10 #11: Ten minutes have passed.

#29: I have a feeling they are inside or underneath
a flat roof.

PAUSE

+12 I get the impression of a large, soft white
object. Order of magnitude, about the volume
2/3d's the volume of this room. It feels to be
up in the air. It feels as if it commences at
least four, four and one-half feet off the
ground and terminates about 12 feet off the ground.

PAUSE

+13 Now I've got an object that makes absolutely
no sense. Hard, metallic, somewhat T-shaped
. . . I'm tempted to say shiney, but it has the
feeling of being hard rather than necessarily
shiney. Feels dry. Its smooth. This would be
the edge of something else. This goes off into
the distance. And this is dark and smooth. As
if this might be an overhang, somehow.

PAUSE

This continues down like that and then it passes
off like that. There's a vertical here.

PAUSE

#11: Fifteen.

PAUSE

+16.5 #29: I get the feeling they walked back past the tree
box.

PAUSE

As they passed the tree box, they passed it
closer this time, it was on the right hand side.
Okay. Flat and (not audible) shorter. . like
that.

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PAUSE

#29: And they walked passed it this way.

PAUSE

I'm trying to develop a description of what kind of an area it is.

PAUSE

+19 It feels. . .
It feels to be
quiet. . . It doesn't feel like there are a lot
of people around.

PAUSE

It feels more like a park than a shopping center
or a place of business.

+20 #11: They've been out to the target now for twenty
minutes.

PAUSE

#29: Yeah, they left back when I described them walk-
ing past the thing there that I referred to as
the tree box.

#11: Okay. Are you still able to stay there (not
audible)?

#29: I'm not sure. I'm not sure subjectively whether
I'm going back to the pictures that I drew. . .
and accessing the feeling or whether I'm still
there. I don't think it matters.

#11: Okay. Whatever feels more comfortable.

#29: That's an important point.

PAUSE

Back to Number 5 which was the large white object,
going back and thinking about it, it appears now
to have been within some sort of framework. As
if perhaps it was something. . a display behind
glass. A display of something behind a frame.
But the object. . . How do you describe a cloud
or cotton candy?

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#11: As such.

#29: Very, very soft and not defined and not regular.

#11: Just describe it like the first thing that comes in mind. Not try to get too analytical.

PAUSE

#29: I'm back to that image. I'm trying to see more about it.

PAUSE

#29: Trying to see whether there are. . . No that's analytical.

PAUSE

+23 #11: Would you like to continue?

#29: I want to make sure that I can't do any more before I quit.

#11: Okay. Do you mind terribly if I kind of . . .

#29: Do what you want.

#11: . . . lead you around a little bit?

PAUSE

#11: Don't try to verbalize or anything until you're ready. But just concentrate on going back to your first impression of something that reminds you of a rail or a fence. And you also had a feeling of a clockwise movement. (Not audible.)

#29: Good plan. Because that's what I was doing.

#11: Are you walking down steps, or . . . ?

#29: I don't. . . I don't feel. . All right, that's a good point.

#11: I think its important of what you feel, you know, came out very well.

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#29: Back to One. . . There's a park (not audible).

PAUSE

+26

The car is parked back here. I tried to put it in there twice. I'm not sure. And there is a pathway; no this has more of a curve to it than that. There is a pathway that has a slight curve that goes down and around to the front of the object described at Number One. This was a plan view. And there is a point in here where you get the valve. I'm not certain whether it's analytical but it feels like a hard surfaced walkway and it might be asphalt. And the usual curb nonsense to step over here.

PAUSE

That's all.

+28 #11: Very well. I think that was just super.

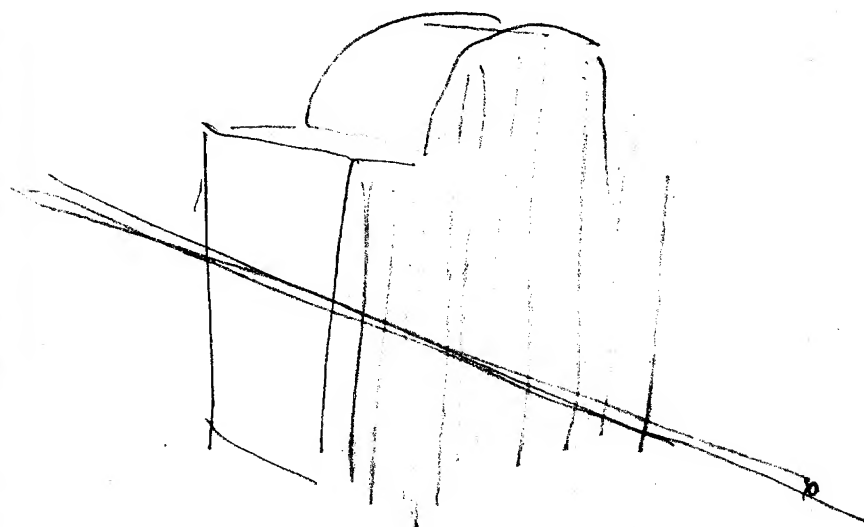
#29: Want to shut the noise machine off?

#11: Yes.

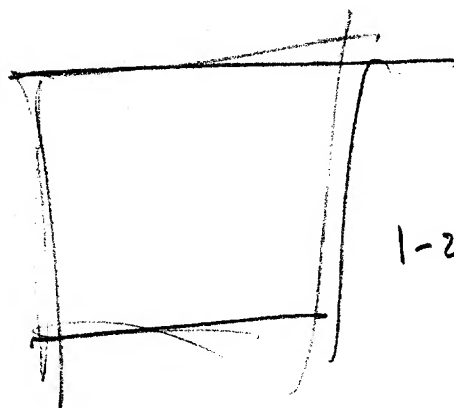
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TAB A

1.



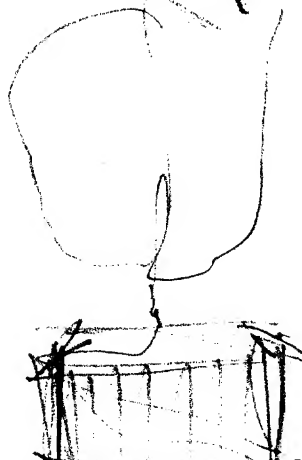
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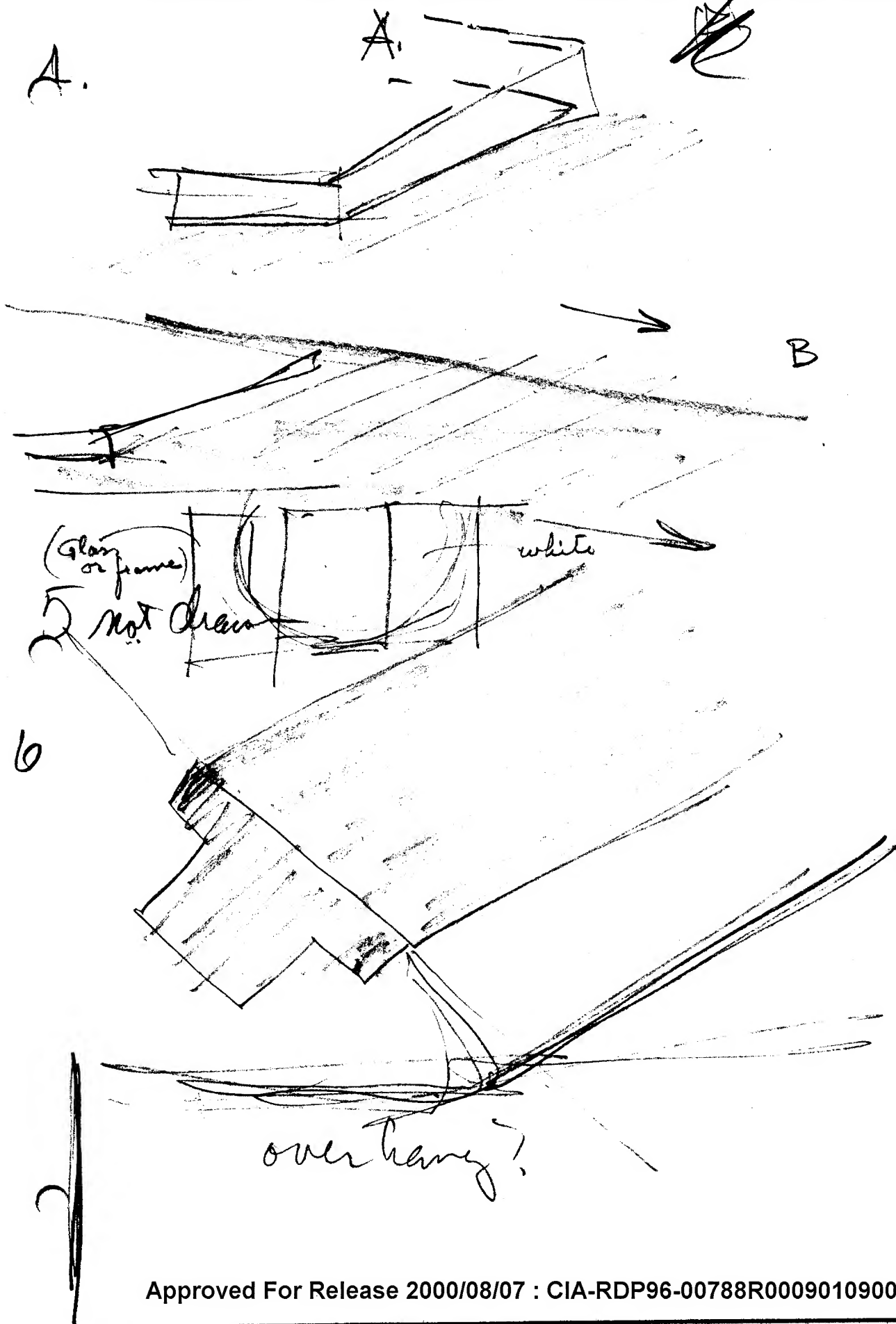


1-2 Storeys. h'

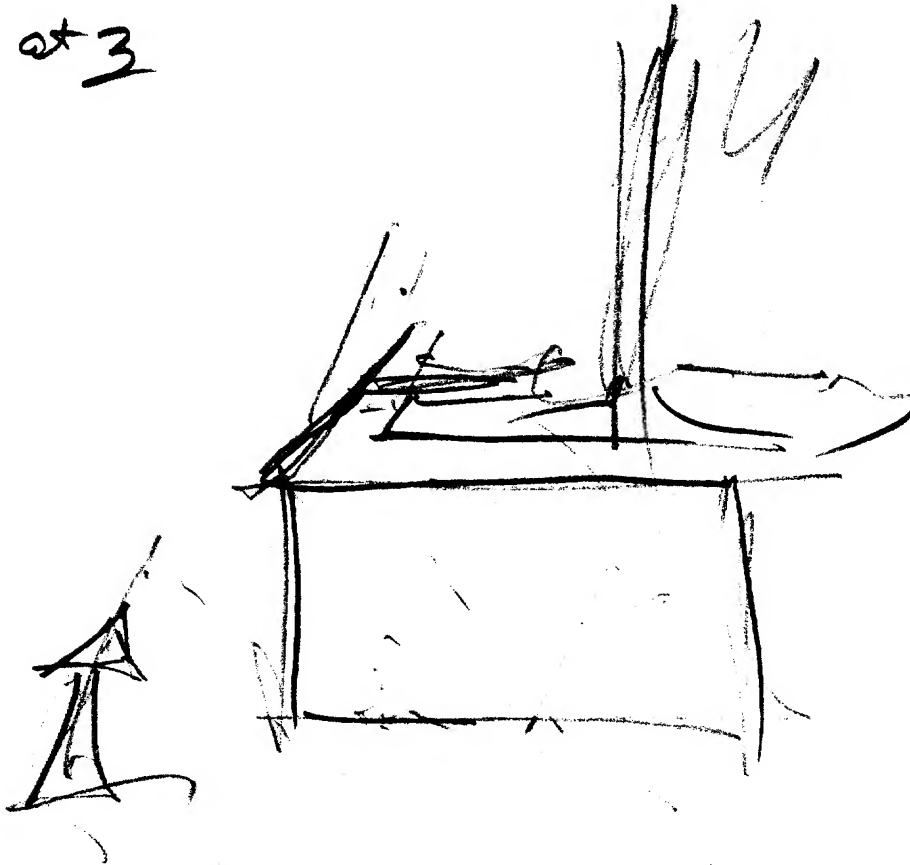
A
Down
2

3.

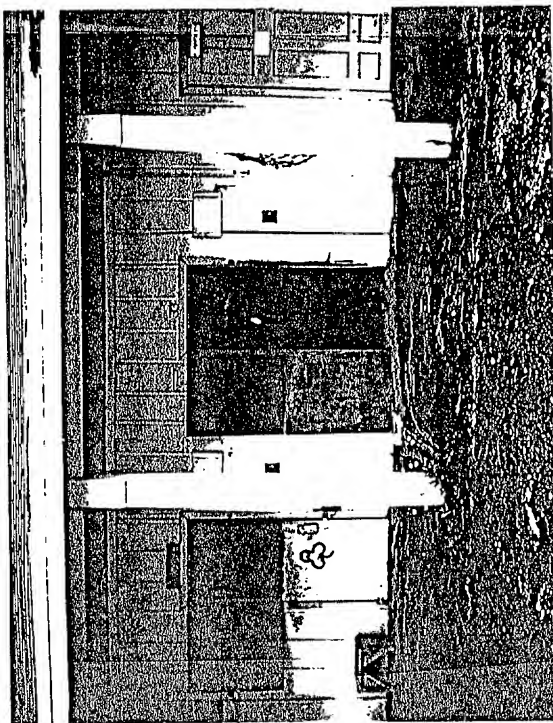
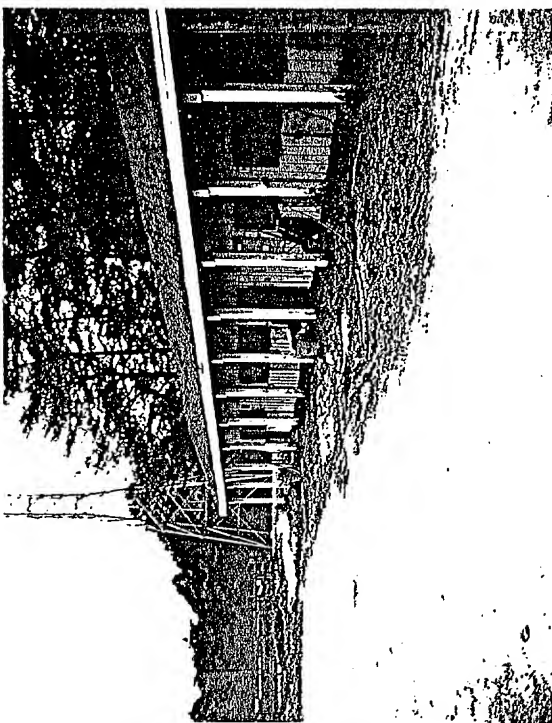
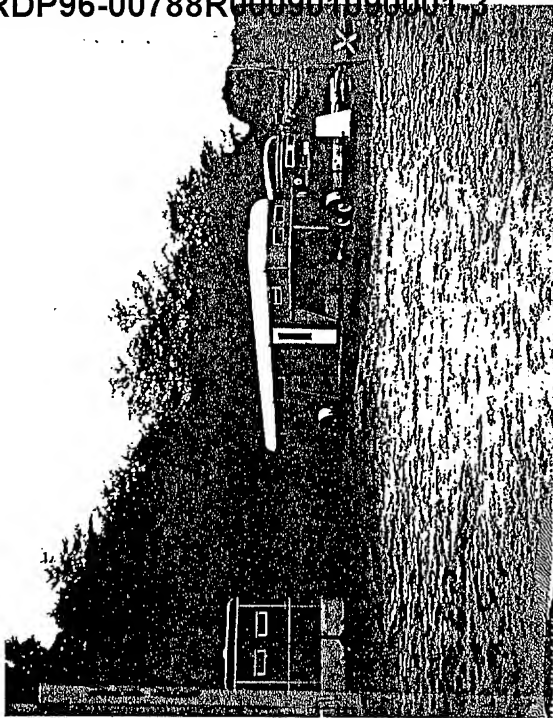
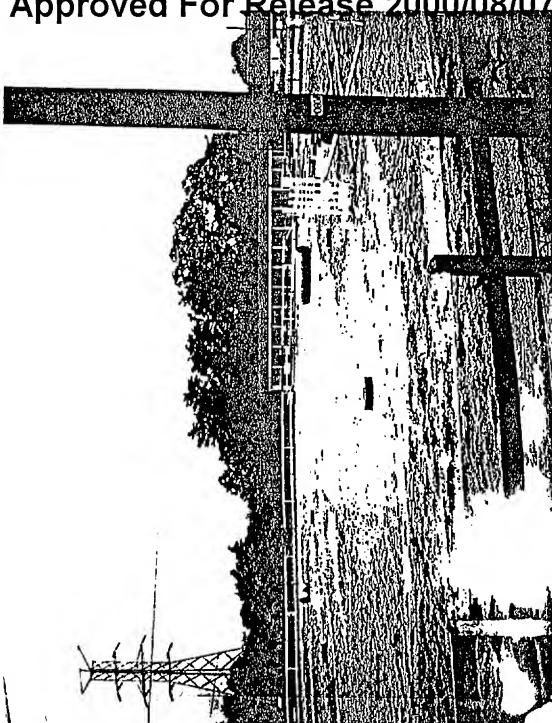


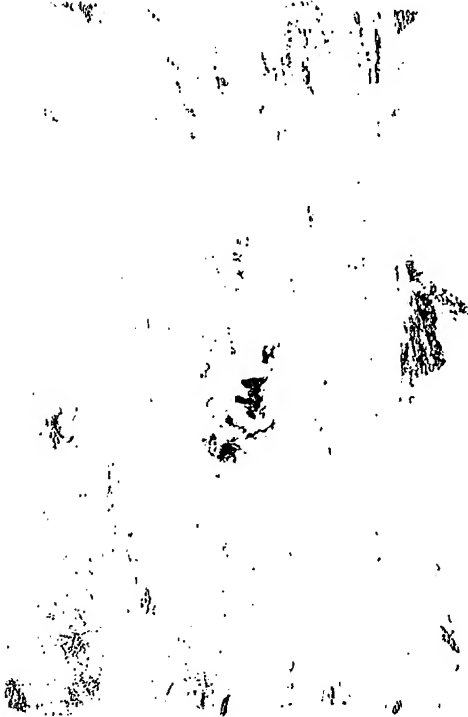
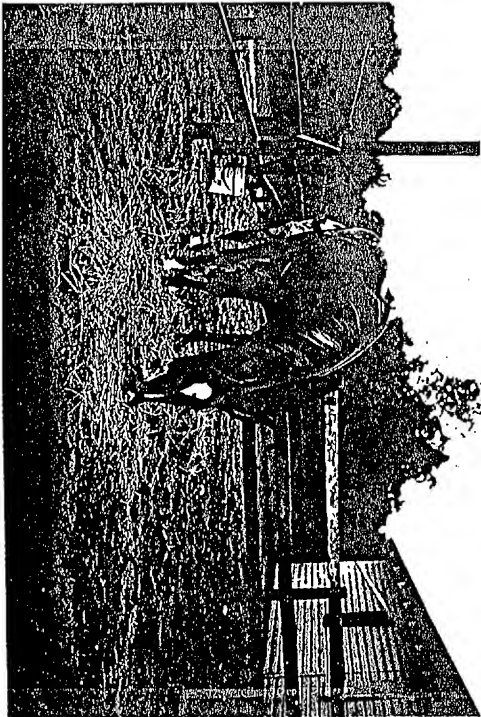


7
obj 23



TAB B





TAB C

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POST-SESSION INTERVIEW

REMOTE VIEWING (RV) SESSION XXXV

1. (S) Post-session interviews are conducted after the completion of a session to provide the selected remote viewer with the opportunity to express himself concerning his viewing experience.
2. (S) #29 was disappointed that he did not have better resolution. He feels he needs more practice to develop his abilities; he wants to do sessions more frequently. He would like to work in this field full time.
3. (S) #11 and #29 worked well together. This was the first time that #29 had worked with #11 as an interviewer. The transition to an alternate interviewer went smoothly without incident.

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